



# Sloka Workshop

VRINDAVAN INSTITUTE FOR HIGHER EDUCATION







## Lesson 1

### Why Learn Verses?

(This is an excerpt from the *Vaisnava Verse Book* by Rohininandana dasa)

#### To Help Us Become “Sastra-Caksus”

- a) To help fix us on the transcendental platform.
- b) To help us consistently absorb our minds in Krsna consciousness in all times and places.
- c) To help control an agitated mind.
- d) To help us discriminate properly. (Bg. 16.24)
- e) To help us in times of need. (Bg. 2.14, 5.22, 8.15-16; SB 1.15.28-30)
- f) Even if we end up in an animal's body (SB 8.3.1)

#### To Help Us Speak Authoritatively (Bg. 17.15 + purport)

- a) A lawyer is able to convincingly establish his case by expertly referring to law books and histories of past cases. We should be able to quote from both *sruti* and *smṛti* to establish our case.
- b) To defeat opposition. Srila Prabhupada would sometimes defeat Mayavada arguments by quoting one line from a verse (i.e. Bg. 9.14, line 4) or even one word (*ca* from Bg. 13.3).
- c) So that our audience respects us and feels the weight of our message. A policeman's presence asserts that he is authorized, armed, in knowledge of the law, etc. Similarly, a preacher who is “armed with *slokas*” is confident, commands respect and is ready for action.

#### To Improve the Quality of Our Presentation

- a) Expertly quoting or referring to verses is the foundation and substance of a good lecture (in this regard, analyze Srila Prabhupada's lecture on SB 3.24.8, Bom. '74)
- b) To help hold the interest of the audience.
- c) To help make our presentation more colorful.
- d) To help us get ideas to support, penetrate and expand the meaning of our theme.
- e) To help gain more insight into a verse meaning and thus the Krsna conscious philosophy.

#### To Check the Tendency to Speculate

- a) “A devotee is as thoughtful as a non-devotee is speculative.”
- b) Bg. 16.23
- c) To give just two examples: Srila Raghunatha dasa Gosvami's adherence to sastra was like “lines carved on stone,” and Srila Bhaktisiddhanta was famous as “*rupanuga-viruddhapasiddhanta-dhvanta-harine*.”
- d) “Philosophy without religion (*dharma-sastra*) is mental speculation.



# With Love & Care

It is an honor to have the opportunity to share with you the results of our research. The findings of this study are significant and have the potential to impact the lives of many people. We hope that this information will be helpful to you in your own work and life.

The research was conducted over a period of six months, during which we collected data from a large number of participants. The results of the study are as follows:

- 1. The first finding is that there is a significant correlation between the variables studied.
- 2. The second finding is that the results of the study are consistent with previous research.
- 3. The third finding is that the results of the study have important implications for practice.

We believe that these findings are important and will be helpful to you in your work and life. We hope that this information will be helpful to you in your own work and life.

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### **To Help ISKCON Be Accepted and Preserved as a Genuine Spiritual Culture**

- a) A culture is established by its language and depth of thought.
- b) We have our books, but we must also have our “book-*bhagavatas*” who know the books “inside out,” “thread bare,” “all-around” (*pari prasnena* Bg. 4.34), and live their lives accordingly.

### **To Worship Krsna with Our Intelligence**

- a) Bg.18.70

### **To Help Us Remember and Love Lord Krsna (*smartavyah satatam visnuh*)**

- a) who is known as Uttamasloka;
- b) by immersing ourselves in descriptions of Krsna’s wonderful qualities;
- c) and verses spoken by the Lord.

### **To Learn How to Pray**

- a) By learning the prayers offered by great devotees. (SB 4.24.74, 4.30.3, 7.9.18)

### **As a Transcendental Recreation**

- a) Bg. 6.17.
- b) It’s fun.
- c) It’s the perfection of all achievements (SB 1.5.22).
- d) For when we are confined by illness, car and plane journeys, or waiting in line.
- e) To learn Sanskrit.
- f) As a cultural appreciation.

### **To Help Develop Our Memory**

- a) To exercise and develop our memory, which like a muscle, can be weak or strong according to how much it’s used.
- b) To stimulate our intelligence.

### **As a Means of Purification**

- a) Association of spiritual sound, non-different from Krsna or His pure devotees—“He reasons ill who tells that Vaisnavas die when thou art living still in sound!” (SB 1.5.38, 1.3.40, Bg. 15.15).
- b) Learning verses focuses us to concentrate on spiritual sound (a pure devotee fully concentrates on the holy name of Krsna with all his intelligence and fully satisfied to simply chant Hare Krsna. A beginner, however, may find the challenge of learning a new verse a helpful part of his *sadhana*.).
- c) Counteracts forgetfulness of Krsna.



To Help BSCOR Be Accepted and Respected as a Common Spiritual Culture

- a) A culture is established by its language and depth of thought.
- b) We must not be afraid to express our "folk" language, which makes the book "readable" and "understandable" to all.

The book will be their own responsibility.

To Develop Interest with Our Intelligence

By B. K. S.

To Help the Readers and Their Love for the Language and Culture

- a) To be a true and honest person.
- b) To be a true and honest person.
- c) To be a true and honest person.
- d) To be a true and honest person.

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### To Help Remind Us and Prepare Us for Death

- a) Bg. 8.5-6, SB 2.1.6
- b) SB 8.3.25
- c) “*Kṛṣṇa-tvadiya*,” *Mukunda-mala-stotra*
- d) “*Bhaja govinda*,” Sankaracarya

### Srila Prabhupada Wanted Us to

- a) Especially *Sri Isopanisd*, Queen Kunti’s prayers, *Sri Brahma-samhita*, *Srimad-Bhagavatam* Canto One Chapter Two, and *Sri Siksastaka*; plus we should thoroughly know the meaning of the songs we regularly sing. He also instructed the children to learn *Bhagavad-gita*.
- b) Prabhupada learned verses himself (see the 1982 *Vyasa-puja* book, page XVI). As a child, amongst other verses, he learned Canakya *slokas* and Chapter Eleven of *Bhagavad-gita*.
- c) A series of intricately connected verses usually formed the basis of Srila Prabhupada’s lectures and purports. Sometimes a purport (such as SB 8.3.24) is composed of one paraphrased verse, or a lecture is comprised completely of a stream of verses all perfectly related to his train of thought (Bom ’74.93B).

Prabhupada’s unique writing was rich and penetrating. His strong voice resounded with sounds of transcendence which never deviated as a hairsbreadth from *sastra*. He thought, lived and preached with total faith in guru, Kṛṣṇa and *sastra*—“I can understand that he might not accept it because I said it, but how could he disbelieve the Vedic *sastras*?” (SPL vol.4 pg 86) “Don’t surrender to me, I will also cheat you—just surrender to Kṛṣṇa.” “*Sri Vyasa-puja* 1987, page 23)

Even Prabhupada’s numerous examples and analogies (which at first I thought were his creations) such as the hand and the stomach, the lame man and the blind man, Dr. Frog, the fool’s dictionary, and the coolie and his burden, originate from *sastra* and other places. Nothing was new except the compassionate brilliance of his efforts to attract, convince, and save us.

N.B. There is a nice essay about learning verses by Nagaraja dasa found in Appendix 1 of Satsvarupa dasa Goswami’s *Reading Reform*.







## Lesson 2

### Sanskrit Pronunciation

(This is an excerpt from the book *Sanskrit: Bhagavad-gītā Grammar* by Hariveṇu dāsa)

#### 1. The Pattern of sounds.

The pattern of sounds in the Sanskrit alphabet is very scientific. Spending a little time examining this pattern will help us learn to pronounce Sanskrit correctly.

- The vowels are:

a	ā				
i	ī	u	ū	ṛ	ṝ
e	ai	o	au	ḷ	ḻ

simple  
 — combined  
 (diphthongs)

short vowels:

a	i	u	ṛ	ḷ
---	---	---	---	---

long vowels:

ā	ī	ū	ṝ	ḻ	e	ai	o	au
---	---	---	---	---	---	----	---	----

- The consonants are:

ka	kha	ga	gha	ṇa
ca	cha	ja	jha	ṇa
ṭa	ṭha	ḍa	ḍha	ṇa
ta	tha	da	dha	na
pa	pha	ba	bha	ma
ya	ra	la	va	
śa	ṣa	sa		
Ha				

The first consonant of the alphabet is *ka*. Since consonants require a vowel for pronunciation, the *a* is used for all the consonants—*ka*, *kha*, *ga*, *gha*, and so on.



# Lesson 2 Sanskrit Pronunciation

This is an excerpt from the book 'Sanskrit Pronunciation' by Dr. K. R. Srinivasan.

## The Pattern of Sounds

Pattern of sounds in the Sanskrit alphabet is based on the Vedic system. It is a system of sounds which is based on the Vedic system.

## The vowels are

a	i	u	e	o	ā	ī	ū	ē	ō	ai	au
अ	इ	उ	ए	ओ	आ	ई	ऊ	ऐ	औ	अइ	अउ

## Short vowels

a	i	u	e	o
---	---	---	---	---

## Long vowels

ā	ī	ū	ē	ō	ai	au
---	---	---	---	---	----	----

## The consonants are

ka	kh	ga	gh	na
ca	ch	ja	jh	ña
ta	th	da	dh	ṇa
ta	th	da	dh	ṇa
pa	ph	ba	bh	ṇa
ya	ya	ya	ya	ya
ra	ra	ra	ra	ra
la	la	la	la	la

The first consonant of the alphabet is the 'ka' which is the first letter of the Sanskrit alphabet. It is the first letter of the Sanskrit alphabet.



## 2. Pronunciation: Summary.

A summary of pronunciation is given in the following nine points:

### (1) *anusvāra*, *visarga*—*m̐*, *ḥ*

*Anusvāra* (*m̐*) is a pure nasal sound, as in the French *bon*.

*patraṁ puṣpaṁ phalaṁ toyam*—a leaf, a flower, a fruit, water (Bg. 9.26)

*Visarga* (*ḥ*) produces an echo of the preceding vowel:

*Manah* (pronounced *manaha*), *agniḥ* (*agnihī*), *bandhuḥ* (*bandhuhu*),  
*buddheḥ* (*buddhehe*), *hetoḥ* (*hetoho*)

When ending is *-aiḥ*, only “i” is repeated—*kāmaiḥ* (*kamaihi*).

But if *visarga* is followed by another letter, it is heard only as a scratching guttural sound, like the German *ach* (*alas*). This occurs when it is inside a word, a compound word, or a line of a verse:

*duḥkha*—misery, *manah-prasādaḥ*—satisfaction of the mind

Practice *visarga*:

*sarpaḥ krūraḥ khalaḥ krūraḥ* / *sarpāt krūratarah khalaḥ*  
*mantrauṣadhi-vaśaḥ sarpaḥ* / *khalaḥ kena nivāryate*

“A poisonous snake (*sarpa*) and a wicked man (*khala*) are certainly harmful (*krūra*), but of the two, a wicked man is more dangerous than a snake. A snake can be controlled by *mantras* and herbs, but how can an evil man be controlled?”  
(Cāṇakya Paṇḍita)

### (2) *aspirates*—*kha*, *gha*, *cha*, *jha*, *ṭha*, *ḍha*, *tha*, *dha*, *pha*, *bha*

The consonants *ka* and *kha* are exactly the same sounds. The difference is that *ka* has less air and *kha* more air. The Roman alphabet does not have enough letters to transcribe each Devanāgarī letter, and therefore, many Devanāgarī letters are transcribed by combining two Roman letters. In the case of the aspirates, the aspiration is marked by adding Roman “h” to the consonant—*ka-kha*, *ga-gha*, and so on.

The aspiration is not to be confused with the letter *ha*.

Practice aspirates (Bg. 1.32-34):

*kiṁ no rājyena govinda* / *kiṁ bhogair jīvītena vā*  
*yeṣāṁ arthe kāṅkṣitāṁ no* / *rājyaṁ bhogāḥ sukhāni ca*  
*ta ime ‘vasthitā yuddhe* / *prāṇāṁs tyaktvā dhanāni ca*  
*ācāryāḥ pitarāḥ putrās* / *tathaiva ca pitāmahāḥ*  
*mātulāḥ śvaśurāḥ pautrāḥ* / *śyālāḥ sambandhinas tathā*  
*etān na hantum icchāmi* / *ghnato ‘pi madhusūdana*

### (3) *palatals* (*tālavyas*)—*i*, *ī*, *ca*, *cha*, *ja*, *jha*, *ña*, *ya*, *śa*

Put the tongue in the position to pronounce *i*, and say “i, ī, yes.” Hold the







tongue in the same position and say "iś," which is the German word for "I." Start again: "i, ī, yes, iś, īśa, śiva."

For the other letters, keep the tongue in the same place. But now, the tongue makes full contact with the palate: "Cañon" (pronounce *Canyon*), "Sañjaya, rāja, ācārya."

(4) **cerebrals** (*mūrdhanyas*)—r, ṛ, ta, tha, da, dha, na, ra, ṣa

Except for *ra*, all the cerebrals have a dot below. You may imagine this dot to be the tip of the tongue which bends upwards, touching the palate. Therefore these letters are also called retroflex.

Holding the tongue in this position, say "ta, tha, da, dha, na, karaṇa, aṇḍa, Viṣṇu, ṛṣabha, Hare Kṛṣṇa."

(5) **dentals** (*dantyas*)—l, ḷ, ta, tha, da, dha, na, la, sa

The tongue touches the upper front teeth.

(6) **labials** (*oṣṭhyas*)—u, ū, pa, pha, ba, bha, ma

The sound goes through the lips.

(7) **ai, au**

The letter *ai* is pronounced as in "aisle," and *au* as in "hour."

*kṛtvaiṣa tṛptim bhajata sadaiva* (say *sadaiva*, not *sadeva*)  
*vande rūpa-sanātanau raghu-yugau* (say *yugau*, not *yugo*)

(8) **jña**

Because of the influence of modern languages, *jña* is widely pronounced as "gya." More accurate is "gnya," and best is to combine a correct *ja* with a correct *ña*, as explained under point (3). But the worst possibility is to mispronounce *ja* as "dsha," and to say "dsh-nya" for *jña*.

(9) **double consonants**

In double consonants, both letters are pronounced distinctly separately.

*jagannātha* (pronounce *jagan-nātha*)—Lord of the universe; *śraddhā* (*śrad-dhā*)—faith; *mac-cittaḥ* (*mac-cittaḥ*)—one who is absorbed in Me; *icchā* (*icchā*)—desire; *sajjate* (*saj-jate*)—he is attached; *bhinna* (*bhin-na*)—differentiated; *sammoha* (*sam-moha*)—illusion.

Note:

Modern Indian languages have introduced many deviations from the Sanskrit sound system: "fal" (*phala*—fruit), "Arjun" (Arjuna), "Boiṣṇnobo" (*vaiṣṇava*—a devotee of Viṣṇu). But some seemingly deviating standards may also be accepted, because sometimes they reflect an ancient Vedic injunction, specifying the pronunciation of a particular Vedic hymn. For example, in Bengali *kṣa* is pronounced *kha*, which is also correct. (Lakṣmī sounds like "lucky") Hindi and Bengali songs of course should be pronounced in Hindi or Bengali, not like Sanskrit.







*mūrkho vadati viṣṇāya / dhīro vadati viṣṇave  
ubhayos to samam puṇyaṁ / bhāva-grāhī janārdanaḥ*

At the time of offering obeisances to Lord Viṣṇu, a foolish person chants *viṣṇāya namaḥ* (this is improper due to faulty grammar) and a learned person chants *viṣṇave namaḥ* (this is the correct form). But both achieve equal piety by their offering of obeisances, because Lord Śrī Janārdana sees the sentiment of the living being, in other words, He sees the degree of devotion or in other words, He awards the result accordingly (He does not see one's foolishness or intelligence). CB 062 11.103



...the time of offering...  
...the is important...  
...the is the...  
...the is the...  
...the is the...  
...the is the...



### Lesson 3

## Sanskrit Meter (introduction)

(The materials for this lesson have been taken from a seminar by Ekanatha dasa.)

#### 1. Origin and definitions.

The science of Sanskrit meters or metrical composition is called *chandas*.

*Śrīmad-Bhāgavatam* explains about the origin of the Vedic meters as follows:

Just as a spider brings forth from its heart its web and emits it through its mouth, the Supreme Personality of Godhead manifests Himself as the reverberating primeval vital air, comprising all sacred Vedic meters and full of transcendental pleasure. Thus the Lord, from the ethereal sky of His heart, creates the great and limitless Vedic sound by the agency of His mind, which conceives of variegated sounds such as the sparśas. The Vedic sound branches out in thousands of directions, adorned with the different letters expanded from the syllable om: the consonants, vowels, sibilants and semivowels. The Veda is then elaborated by many verbal varieties, expressed in different meters, each having four more syllables than the previous one. Ultimately the Lord again withdraws His manifestation of Vedic sound within Himself. (SB 11.21.38-40)

There is a number of learned works in the Sanskrit literature about this topic. This lesson is based on a text named *Chando-mañjarī* by Gaṅgādāsa Paṇḍita. Gaṅgādāsa Paṇḍita was actually Lord Caitanya's grammar teacher.

The *Chando-mañjarī* lists a total of twenty-six general types of meters, which refer to the number of syllables in a quarter verse. The list begins with meters in which there is only one syllable in each *pāda* and goes up to meters in which there are 26 syllables in each *pāda*. In this lesson we will give only a few examples of some of the meters used in *Śrīmad-Bhāgavatam*.

A pāda is a quarter verse.

A syllable is a combination of letters with one vowel sound.

Meter (*chanda*—that which covers poetry) is a combination of long (heavy—*guru*) and short (light—*laghu*) syllables. A light syllable is held half as long as a heavy one (like an eighth note versus a quarter note in music).

#### 2. Classification of meters.

Sanskrit verses are classified according to the number of syllables and the arrangement of long and short sounds in sequence in each *pāda*.

A meter is called 'even' (*samavṛtta*), when all the four *pādas* of a verse have the same number of syllables and the arrangement of long and short sounds in sequence is identical in all four *pādas*. See example on page 9.

In a semi-even meter (*ardha-samavṛtta*) the first *pāda* agrees with the third and the second *pāda* agrees with the fourth. See example on page 10.







In the uneven meter (*viṣama-vṛtta*), all four *pādas* are dissimilar. The most common type of *viṣama-vṛtta* is the uneven variety of *anuṣṭubh*. In fact, this is the most common type of verse in the entire classical Sanskrit literature. In the first Canto of the *Śrīmad-Bhāgavatam* for example there are 628 *anuṣṭubh* verses and the total number of verses in that Canto is 808. See example on page 10.

There are varieties of *anuṣṭubh* meters. In this seminar we will not go into details. It is enough to say that the meter of those verses in the *Bhāgavatam* which have eight syllables in each *pāda* is called *anuṣṭubh*.

2. How to recognize if there is a meter?

The single vertical bar in the *devanāgarī* marks the end of one half verse and the double bars with the verse number in-between mark the end of the verse.

Count: If each half verse has the same number of syllables, then the text has a meter. (Note that the *devanāgarī* only shows two 'lines', but the transliteration shows four.)

3. What is a long (heavy—*guru*) and a short (light—*laghu*) syllable?

Gaṅgādāsa Paṇḍita has defined long and short vowels in the following concise rule,

*sānusvāraś ca dīrghaś ca visargaś ca gurur bhavet  
varṇaḥ saṁyoga-purvaś ca tataḥ pādānta-go 'pi vā*

“A vowel followed by an *anusvāra* (ṁ), a long vowel and a vowel followed by a *visarga* (ḥ) are heavy. Any vowel immediately preceding a combination of two or more consonants is also considered heavy. A vowel at the end of a *pāda* can optionally be considered heavy.”

five types of *guru* syllable (only few examples in the verse are given for each):

**sa-anusvārah**— the vowel is followed by *anusvāra* (ṁ)

example: *sarva-dharmān parityajya mām ekaṁ śaraṇaṁ vraja  
ahaṁ tvāṁ sarva-pāpebhyo mokṣayiṣyāmi mā śucaḥ*

**dīrghaḥ**—syllable has a long vowel

example: *sarva-dharmān parityajya mām ekaṁ śaraṇaṁ vraja  
ahaṁ tvāṁ sarva-pāpebhyo mokṣayiṣyāmi mā śucaḥ*

**visargaḥ**—the vowel is followed by *visargaḥ* (ḥ)

example: *sarva-dharmān parityajya mām ekaṁ śaraṇaṁ vraja  
ahaṁ tvāṁ sarva-pāpebhyo mokṣayiṣyāmi mā śucaḥ*

**varṇaḥ saṁyoga-purvaḥ**—the vowel is followed by a combination of two or more consonants

example: *sarva-dharmān parityajya mām ekaṁ śaraṇaṁ vraja*







*ahan̄ tvān̄ sarva-pāpebhyo mokṣayiṣyāmi mā śucaḥ*

**pāda-anta-gaḥ**—it is the last syllable of a *pāda*

example: *sarva-dharmān parityajya mām ekaṁ śaraṇaṁ vraja*  
*ahan̄ tvān̄ sarva-pāpebhyo mokṣayiṣyāmi mā śucaḥ*

A long syllable counts two measures and a short syllable counts one measure.

4. Practice: determine the light and heavy syllables.

Legend:

— **guru**

◡ **laghu**

Note: Ignore hyphens and spaces between words.

Aspirated consonants (ph, gh, jh, etc.) count as one consonant.

*puṣpitāgrā*—“covered at the extremities with flowers” (12+13 syllables)

SB 1.9.40

*la li ta - ga ti - vi lā sa - val gu hā sa-*

*pra ṇa ya - ni rī kṣa ṇa - kal pi to ru mā nāḥ*

*kṛ ta - ma nu - kṛ ta - va tya un ma dān dhāḥ*

*pra kṛ tim a gan ki la ya sya go pa - va dhvaḥ*

5. Examples of popular meters.

*anuṣṭubh* (8 syllables, even)

SB 7.8.51

◡ — ◡ — ◡ — ◡ —  
*ha re ta vān̄ ghri - pañ ka jaṁ*

◡ — ◡ — ◡ — ◡ —  
*bha vā pa var gam ā śri tāḥ*

◡ — ◡ — ◡ — ◡ —  
*yad e ṣa sā dhu - hṛc - cha yas*

◡ — ◡ — ◡ — ◡ —  
*tva yā su raḥ sa - mā pi taḥ*



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...the ...  
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*anuṣṭubh* (8 syllables, semi-even)  
SB 1.8.25

U U - - U - - -  
*vi pa dah san tu tāḥ śaś vat*

- U - U U - U -  
*tat ra tat ra ja gad-gu ro*

U U - - U - - -  
*bha va to dar śa naṁ yat syād*

- U - U U - U -  
*a pu nar bha va-dar śa nam*

*anuṣṭubh* (8 syllables, uneven)  
SB 1.2.11

U - U - - U U -  
*va dan ti tat tat tva-vi das*

- - - - U - U -  
*tat tvaṁ yaj jñā nam a dva yam*

- - U U U - - -  
*brah me ti pa ra māt me ti*

U U - UU - U -  
*bha ga vān i ti śab dya te*

*indirā*—"splendor" (11 syllables)  
SB 10.31.9

U U U - U - - U - U -  
*ta va ka thā mṛ taṁ tap ta-jī va naṁ*

U U U - U - - U - U -  
*ka vi bhi rī ḍi taṁ kal ma śā pa ham*

U U U - U - - U - U -  
*śra va ṇa-maṇ ga laṁ śrī mad-ā ta taṁ*

U U U - U - - U - U -  
*bhu vi gr ṇan ti ye bhū ri dā ja nāḥ*







*mālini*—"a garland-maker" (15 syllables)  
SB 10.90.48

○ ○ ○ ○ ○ ○ - - - ○ - - ○ - -  
ja ya ti ja na - ni vā so de va ki - jan ma - vā do

○ ○ ○ ○ ○ ○ - - - ○ - - ○ - -  
ya du - va ra - pa ri śat svair dor bhi ra syann a dhar mam

○ ○ ○ ○ ○ ○ - - - ○ - - ○ - -  
sthi ra - ca ra - vṛ ji na - ghnaḥ sus mi ta - śrī - mu khe na

○ ○ ○ ○ ○ ○ - - - ○ - - ○ - -  
vra ja - pu ra - va ni tā nām var dha yan kā ma - de vam

*druta-vilambita*—"fast and slow alternately" (12 syllables)  
SB 1.1.3

○ ○ ○ - ○ ○ - ○ ○ - ○ -  
ni ga ma kal pa ta ror ga li taṁ pha laṁ

○ ○ ○ - ○ ○ - ○ ○ - ○ -  
śu ka mu khā da mṛ ta dra va saṁ yu tam

○ ○ ○ - ○ ○ - ○ ○ - ○ -  
pi ba ta bhā ga va taṁ ra sa mā la yaṁ

○ ○ ○ - ○ ○ - ○ ○ - ○ -  
mu hu ra ho ra si kā bhu vi bhā vu kāḥ

*vasanta-tilakā*—"the ornament of spring" (14 syllables)  
SB 1.8. 43

- - ○ - ○ ○ ○ - ○ ○ - ○ - -  
śrī kṛṣ ṇa kṛṣ ṇa - sa kha vṛṣ ṇyṛ ṣa bhā va ni - dhrug -

- - ○ - ○ ○ ○ - ○ ○ - ○ - -  
rā ja nya - vaṁ śa - da ha nā na pa var ga - vi rya

- - ○ - ○ ○ ○ - ○ ○ - ○ - -  
go vin da go - dvi ja su rār thi - ha rā va tā ra

- - ○ - ○ ○ ○ - ○ ○ - ○ - -  
yo ge sva rā khi la - gu ro bha ga van na mas te







*indra-vamśā*—“**Indra's dynasty**” (12 syllables)  
SB 1.5.11

— — ◡ — — ◡ ◡ — ◡ — ◡ —  
*tad - vāg - vi sar go ja na tā gha - vip la vo*

— — ◡ — — ◡ ◡ — ◡ — ◡ —  
*yas min pra ti - ślo kam a bad dha va tya pi*

— — ◡ — — ◡ ◡ — ◡ — ◡ —  
*nā mā nya nan ta sya ya śo 'ṛiki tā ni yat*

— — ◡ — — ◡ ◡ — ◡ — ◡ —  
*śṛṇ van ti gā yan ti gr ṇan ti sā dha vah*

*svāgatā*—“**welcoming**” (11 syllables)  
SB 10.35.2

— ◡ — ◡ ◡ ◡ — ◡ ◡ — —  
*vā ma - bā hu - kṛ ta - vā ma - ka po lo*

— ◡ — ◡ ◡ ◡ — ◡ ◡ — —  
*val gi ta - bhrur a dha rār pi ta - ve ṇum*

— ◡ — ◡ ◡ ◡ — ◡ ◡ — —  
*ko ma lāṇ gu li bhir ā śri ta - mār gaṇ*

— ◡ — ◡ ◡ ◡ — ◡ ◡ — —  
*go pya ī ra ya ti yat ra mu kun dah*

6. Homework: 1) Write down three things that make memorizing *ślokas* difficult for you. 2) Mark the light and heavy syllables in the following verses.

*śārdūla-vikrīḍitam*—“**tiger's play**” (19 syllables)  
SB 1.1.1

*jan mā dya sya ya to 'nva yā di ta ra taś cār the śva bhi jñah śva rāṭ*

*te ne brah ma hṛ dā ya ā di ka va ye mu hya nti yat sū ra yah*

*te jo vā ri mṛ dāṁ ya thā vi ni ma yo ya tra tri sar go 'mṛ śā*

*dhāṁ nā sve na sa dā ni ras ta ku ha kaṁ sa tyāṁ pa raṁ dhī ma hi*



181-182. "The first of the series" (181-182)

183-184. "The second of the series" (183-184)

185-186. "The third of the series" (185-186)

187-188. "The fourth of the series" (187-188)

189-190. "The fifth of the series" (189-190)

191-192. "The sixth of the series" (191-192)

193-194. "The seventh of the series" (193-194)

195-196. "The eighth of the series" (195-196)

197-198. "The ninth of the series" (197-198)

199-200. "The tenth of the series" (199-200)

201-202. "The eleventh of the series" (201-202)

203-204. "The twelfth of the series" (203-204)

205-206. "The thirteenth of the series" (205-206)

207-208. "The fourteenth of the series" (207-208)

209-210. "The fifteenth of the series" (209-210)

211-212. "The sixteenth of the series" (211-212)

213-214. "The seventeenth of the series" (213-214)



*anuṣṭubh* (8 syllables)  
SB 1.13.10

*bha vad – vi dhā bhā ga va tās*

*tīr tha – bhū taḥ sva yam vi bho*

*tīr thī – kur van ti tīr thā ni*

*svān taḥ – sthe na ga dā bhṛ tā*



சென்னை (தமிழ்நாடு)  
1944

பெரிய செய்தி - இது ஒரு பெரிய செய்தி

இது ஒரு பெரிய செய்தி - இது ஒரு பெரிய செய்தி

இது ஒரு பெரிய செய்தி - இது ஒரு பெரிய செய்தி

இது ஒரு பெரிய செய்தி - இது ஒரு பெரிய செய்தி



## Lesson 4

# Memorization Techniques

### Easy Steps for Sloka Memorization—a Basic Technique for Beginners

(by Dravida dasa)

- 1) Study Sanskrit Pronunciation Guide and learn how all letters are pronounced and what consonants and the long and short vowels are.
- 2) Read the translation of a memorable verse and become familiar with it. Memorizing it isn't necessary, because while quoting the verse we usually paraphrase it. Yet there's certainly no harm in memorizing the translation.
- 3) Study the word-for-word meanings for the first line of verse.
- 4) Determine the meter of the first line of the verse.
- 5) Chant the first line of the verse repeatedly until memorized, always thinking of the meaning of each word. With longer verses, you may have to break up the line and memorize a piece of it at a time. Work on the first line until you've got it down. The keys to success are concentration and repetition.
- 6) Proceed to the second line, repeating all the steps above, until it's embedded in your mind. Then chant the first two lines until they're flowing smoothly. Remember: always think of the meaning as you're chanting. Parrot-like chanting leads to quick forgetfulness.
- 7) Complete the verse. Chant it to the Deities and share it with your friends.

### More Tips and Aids—Another Style of Looking at It

(by Bhakti Visrambha Madhava Swami)

1. Different colors make it easier for the mind to recognize the Sanskrit, word-for-word, and translation.
2. Close your eyes and write the line in any color you like on a blank black slate in your mind. When you have successfully written it in your mind, it is successfully put in your short-term memory.
3. Write the verse at a regulated, convenient time of the day. Simply by writing down the verse you've already begun the process of assimilating it.
4. Put the translated meaning above that Sanskrit word.
5. Learning the word-for-word allows you to quote portions of the verse later on without going manually through the whole verse.
6. Word-for-word allows paraphrasing the verse translation easily for lecturing or memory recall.
7. Difficult words should be given special attention. Close your eyes and reach out for them.
8. Relevant pictures can be used as aid in remembering the definition of difficult words.



# Translation Techniques

## First Steps for Bible Translation - A Basic Technique for Beginners

The first step in Bible translation is to select a text to be translated. This should be a text which is not too long and which is not too difficult to translate. It should also be a text which is of interest to the people of the country to which it is to be translated.

The second step is to select a translator. This should be a person who is fluent in the language of the text to be translated and who is also fluent in the language of the people to whom it is to be translated. It is also desirable that the translator should be a member of the church to which the text is to be translated.

The third step is to select a method of translation. This should be a method which is simple and which is easy to learn. It should also be a method which is suitable for the language of the text to be translated and for the language of the people to whom it is to be translated.

The fourth step is to select a text to be translated. This should be a text which is not too long and which is not too difficult to translate. It should also be a text which is of interest to the people of the country to which it is to be translated.

The fifth step is to select a translator. This should be a person who is fluent in the language of the text to be translated and who is also fluent in the language of the people to whom it is to be translated. It is also desirable that the translator should be a member of the church to which the text is to be translated.

The sixth step is to select a method of translation. This should be a method which is simple and which is easy to learn. It should also be a method which is suitable for the language of the text to be translated and for the language of the people to whom it is to be translated.

The seventh step is to select a text to be translated. This should be a text which is not too long and which is not too difficult to translate. It should also be a text which is of interest to the people of the country to which it is to be translated.

## More Tips and Hints - A Guide to Learning to Translate

1. Select a text to be translated. This should be a text which is not too long and which is not too difficult to translate. It should also be a text which is of interest to the people of the country to which it is to be translated.
2. Select a translator. This should be a person who is fluent in the language of the text to be translated and who is also fluent in the language of the people to whom it is to be translated. It is also desirable that the translator should be a member of the church to which the text is to be translated.
3. Select a method of translation. This should be a method which is simple and which is easy to learn. It should also be a method which is suitable for the language of the text to be translated and for the language of the people to whom it is to be translated.
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6. Select a method of translation. This should be a method which is simple and which is easy to learn. It should also be a method which is suitable for the language of the text to be translated and for the language of the people to whom it is to be translated.
7. Select a text to be translated. This should be a text which is not too long and which is not too difficult to translate. It should also be a text which is of interest to the people of the country to which it is to be translated.
8. Select a translator. This should be a person who is fluent in the language of the text to be translated and who is also fluent in the language of the people to whom it is to be translated. It is also desirable that the translator should be a member of the church to which the text is to be translated.
9. Select a method of translation. This should be a method which is simple and which is easy to learn. It should also be a method which is suitable for the language of the text to be translated and for the language of the people to whom it is to be translated.
10. Select a text to be translated. This should be a text which is not too long and which is not too difficult to translate. It should also be a text which is of interest to the people of the country to which it is to be translated.



9. Hearing it and repeating it loudly many times helps you to visualize it.
10. Depending upon your ability and determination, usually repeating 2-3 times that same day and at night before rest and first thing next morning is sufficient to put a verse from the short-term memory to the long-term memory.
11. Contemplating that verse again and again gives you newer realizations and perceptions, which causes *lahari* (a rising happiness).
12. Once you learn the verse and like it, *lahari* encourages you to sing it.
13. Singing the verse is (catching) to the mind, simplifies assimilation, and promotes *ruci* (taste).
14. Setting yourself a sweet challenge to learn inspiring songs or sections from *sāstras* increases *lauilyam* (greed)—a regular nectar-hunter habit!
15. Like an excited child runs to his parents to show them what he has learned today, offer your verse to the Supreme Lord and to the devotees you live with.
16. To easily give the verse to another devotee, learn the verse number with the verse.
17. The more you give it a try, the easier it goes to long-term memory and you get a new insight.
18. Sequential memorization assists you in obtaining long-term memory skills.
  - a. A prominent verse will stand out in that series of memorized verses which acts as place-maker in your databank. If you're able to mentally associate the verse number with the verse, you'll be able to go forward to pluck out that verse which you want to quote that is not on the tip of your tongue right now.
  - b. Chanting those verses in a sequence at different time of the month allows those chapters or sections to remain fresh in the memory.
  - c. If you temporarily lose the verse, just look at it and it will again come back.
19. Your memory is like the muscle, if you stretch the muscle, it will get stronger.
20. Anyone—young or old, male or female, busy or not, can memorize providing the desire to memorize the nectar is there.
21. The meter of the verse pulls you from one line to the next easier.
22. Uttama-Sloka—"the best verse." The grammatical poetry and the concentration of relevant points display the architecture of the verse and increase the attraction to it.

See Appendix 1 for further suggestions for learning verses.

**Homework:** Become familiar with the word-for-word and the translation of SB 1.1.1 or SB 1.13.10.



1. The first part of the book is devoted to a general introduction to the subject of the history of the English language. It deals with the various stages of the language from its earliest forms to the present day. It also discusses the influence of foreign languages on English and the role of the English language in the world.

2. The second part of the book is devoted to a detailed study of the history of the English language. It deals with the various stages of the language from its earliest forms to the present day. It also discusses the influence of foreign languages on English and the role of the English language in the world.

3. The third part of the book is devoted to a detailed study of the history of the English language. It deals with the various stages of the language from its earliest forms to the present day. It also discusses the influence of foreign languages on English and the role of the English language in the world.

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5. The fifth part of the book is devoted to a detailed study of the history of the English language. It deals with the various stages of the language from its earliest forms to the present day. It also discusses the influence of foreign languages on English and the role of the English language in the world.

6. The sixth part of the book is devoted to a detailed study of the history of the English language. It deals with the various stages of the language from its earliest forms to the present day. It also discusses the influence of foreign languages on English and the role of the English language in the world.

7. The seventh part of the book is devoted to a detailed study of the history of the English language. It deals with the various stages of the language from its earliest forms to the present day. It also discusses the influence of foreign languages on English and the role of the English language in the world.

8. The eighth part of the book is devoted to a detailed study of the history of the English language. It deals with the various stages of the language from its earliest forms to the present day. It also discusses the influence of foreign languages on English and the role of the English language in the world.

9. The ninth part of the book is devoted to a detailed study of the history of the English language. It deals with the various stages of the language from its earliest forms to the present day. It also discusses the influence of foreign languages on English and the role of the English language in the world.

10. The tenth part of the book is devoted to a detailed study of the history of the English language. It deals with the various stages of the language from its earliest forms to the present day. It also discusses the influence of foreign languages on English and the role of the English language in the world.



## Lesson 5 Verse Memorization

*Śrīmād-Bhāgavatam* 1.1.1

O my Lord offering my obeisances unto the Personality of Godhead unto Vasudeva (the son of Vasudeva), or Lord Śrī Kṛṣṇa, the primeval Lord

*om namo bhāgavate vāsudevāya*

Creation, sustenance, Destruction of the manifested universes from whom directly indirectly and purposes fully cognizant fully independent

*janmād yasya yato 'nvayād itarataś cārtheṣv abhijñāḥ svarāt*

imparted the Vedic knowledge consciousness of the heart one who unto the original created being are illusioned one who great sages and demigods

*tene brahma hṛdā ya ādi-kavaye muhyanti yat sūrayaḥ*

fire water earth as much as action and reaction whereupon three modes of creation, almost factual creative faculties

*tejo-vāri-mṛdāṁ yathā vinimayo yatra tri-sargo 'mṛṣā*

along with all trans Paraphernalia self-sufficiently always negation by absence illusion truth absolute I do meditate upon

*dhāmnā svena sadā nirasta-kuhakaṁ satyaṁ param dhīmahi*

O my Lord, Śrī Kṛṣṇa, son of Vāsudeva, O all-pervading Personality of Godhead, I offer my respectful obeisances unto You. I meditate upon Lord Śrī Kṛṣṇa because He is the Absolute Truth and the primeval cause of all causes of the creation, sustenance and destruction of the manifested universes. He is directly and indirectly conscious of all manifestations, and He is independent because there is no other cause beyond Him. It is He only who first imparted the Vedic knowledge unto the heart of Brahmājī, the original living being. By Him even the great sages and demigods are placed into illusion, as one is bewildered by the illusory representations of water seen in fire, or land seen on water. Only because of Him do the material universes, temporarily manifested by the reactions of the three modes of nature, appear factual, although they are unreal. I therefore meditate upon Him, Lord Śrī Kṛṣṇa, who is eternally existent in the transcendental abode, which is forever free from the illusory representations of the material world. I meditate upon Him, for He is the Absolute Truth.







Śrīmad-Bhāgavatam 1.13.10

your good self      like      devotees

*bhavad-vidhā bhāgavatās*

the holy places converted into      personally      O powerful one  
of pilgrimage

*tīrtha-bhūtaḥ svayaṁ vibho*

make into a holy place of pilgrimage      the holy places

*tīrthī-kurvanti tīrthāṇi*

having been situated in the heart      the Personality of Godhead

*svāntaḥ-sthena gadābhṛtā*

My lord, devotees like your good self are verily holy places personified. Because you carry the Personality of Godhead within your heart, you turn all places into places of pilgrimage.



1. Introduction

2. Theoretical background

3. Methodology

4. Results

5. Discussion

6. Conclusion

7. Acknowledgements

8. References

9. Appendix



## Lesson 6

### Preaching Application

#### Śrīla Prabhupāda's explanations on SB 1.1.1

Defeats: "I am God."

BG ends with *sarva-dharmān parityajya*—surrender. SB begins with *om namo bhāgavate vāsudevāya satyaṁ param dhīmahi*—I surrender, I offer my respectful obeisances unto Lord Vāsudeva.

Surrender means everyone is puffed up with some so-called knowledge, and he thinks that "I am perfectly all right. My knowledge is perfect. Why shall I surrender?" But if you want to receive knowledge actually from the person who has actually knowledge, then you must surrender there. This is the process. Just like Vyāsadeva first of all: *param satyaṁ dhīmahi*. This is surrender. Surrender. Without surrender, we cannot get knowledge.

Who is Vāsudeva?

*janmād yasya yataḥ*—the source of everything (BG 10.8)

*janma ādi*—birth, sustenance, death; creation

Question: If Kṛṣṇa has created the universe then who has created Kṛṣṇa? How did He acquire such immense powers?

Prabhupada: Hmm. This is foolishness. (laughing) That is explained of course. (Sanskrit) This word is used. Kṛṣṇa means *janmad yasya yataḥ*. Kṛṣṇa also explains *aham sarvasya prabhavo mataḥ sarvaṁ pravartate*. He is the origin of everything.

If He is the supreme cause of all emanation, what are His symptoms?

*abhijñāḥ*—cognizant, knows everything directly and indirectly; He is not dull-headed.

If He is so powerful, wise and cognizant, He must have learned it from someone...?

*svarāt*—fully independent

- He doesn't require to take knowledge from anyone else. Otherwise how He can be the origin?

- as part and parcel of Kṛṣṇa (the fully independent) we possess minute independence.

So we are not independent. Independent God is Kṛṣṇa. *Svarat*. He is described as *svarat*. *Svarat* means independent. He is not controlled by anyone. That is real God. And we may be god but imitation god or small god. But the great... "God is great." That "great" God is Kṛṣṇa.

*tene brahma*—imparted knowledge, *śabda-brahma*

*hrdā ya ādi-kavaye*—into the heart of Brahmā

- Brahmā is not self-sufficient. Because Brahmā was alone, so what to do? Brahmā was perplexed. But Kṛṣṇa gave instruction, "You do, you create this universe like this." *Buddhi-yogaṁ dadāmi tam*, "I give intelligence." (BG 10.10)

- Brahmā is *ādi-kavaye*, the original learned man, he was educated by Kṛṣṇa therefore Kṛṣṇa is the original *guru/paramparā*

- beginning of creation:

We got knowledge directly from Kṛṣṇa, the most perfect. Therefore Brahma is generated from Visnu. So the first living creature, the perfect person within this material world who got instruction there, that is the beginning of creation. Beginning of creation is not crude or ignorance. Beginning of creation is first-class knowledge. That is the Vedic conception.

- Kṛṣṇa as *caitya-guru*, the guru within (BG 10.10)



# Practical Application

Chapter 1: Introduction to the Study of the Vedas

Section 1.1

The Vedas are the oldest and most sacred texts in Hinduism. They are a collection of hymns, prayers, and rituals that have been passed down for thousands of years. The Vedas are divided into four main categories: Rigveda, Yajurveda, Samaveda, and Atharvaveda. Each of these categories contains a large number of hymns and prayers that are used in various rituals and ceremonies. The Vedas are considered to be the source of all knowledge and wisdom in Hinduism. They are the foundation of the Hindu religion and the basis of all Hindu practices and beliefs.

Section 1.2: The Source of the Vedas

The Vedas are believed to have been revealed to the sages of ancient India by the gods. They are considered to be the word of God and are therefore sacred and inviolable.

Section 1.3: The Importance of the Vedas

The Vedas are the most important texts in Hinduism. They are the source of all knowledge and wisdom in Hinduism. They are the foundation of the Hindu religion and the basis of all Hindu practices and beliefs.

Section 1.4: The Vedas and the Hindu Religion

The Vedas are the most important texts in Hinduism. They are the source of all knowledge and wisdom in Hinduism. They are the foundation of the Hindu religion and the basis of all Hindu practices and beliefs.

Section 1.5: The Vedas and the Hindu Religion

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Section 1.7: The Vedas and the Hindu Religion

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Section 1.9: The Vedas and the Hindu Religion

Section 1.10: The Vedas and the Hindu Religion

Section 1.11: The Vedas and the Hindu Religion

Section 1.12: The Vedas and the Hindu Religion



*muhyanti yat sūrayaḥ*—even big, big personalities become bewildered to understand Kṛṣṇa. (BG 7.3)  
*Muhyanti yat surayah.* That origin is so perfect, and still, *surayah*, many scholars, many scientists, philosophers, they are also bewildered, that "How He can be a person?"

And what is the material manifestation?

*tejo-vāri-mṛdām*—simple exchange of fire, water and earth

So this material manifestation is nothing but a manipulation, or a preparation of these things. Just... Just like we present sometime varieties of foodstuff. Kachoris, puri, and rasagulla, and so many things. But what are these? Varieties of grains and milk, fat, that's all. Similarly, all these varieties, manifestations in the material world, they are... *Yatra, yatra, tejo vari mrd yatha vinimayo*, oh, and *yatra trisārgo'mrsah. Amrsah.* It is false. But it appears to be just like real. Foolish living entities, under the spell of illusory energy, they have accepted this false exchange of material elements as reality. This is called materialism.

But we are offering obeisances to the relative truth. Relative truth means... That has been explained here that *tejo vari mrdam yatha vinimayo yatra tri sargo 'mrsa.* We are offering obeisances to a temporary manifestation of *tejo vari-mrdam vinimayo.* *Teja* means fire, *vari* means water, and *mrt* means earth. So you take earth, mix with water, and put it into fire, then grind it, so it becomes mortar and the brick, and you prepare a very big skyscraper and offer obeisances there. Yes. "Oh, such a big house," *tri-sargo 'mrsa.* But there is another place: *dhamna svena nirasta kuhakam.* We are offering here obeisances to the bricks, stone, iron. Just like in your country especially--in all Western countries--there are so many statues. The same thing, *tejo-vari mrdam vinimayo.*

*dhāmnā svena sadā nirasta-kuhakam*—the superior energy is always manifested; the kingdom of God is free from illusion.

That Supreme Lord is *dhamna svena sada.* *Sada* means always, eternal. *Dhamna svena.* In His own abode. His own abode. *Dhamna svena nirasta kuhakam.* Where there is no illusion. *Nirasta kuhaka.* *Kuhaka* means illusion. Just like here we, everything is *kuhakam.* Everything is made of earth, water, temporary things. Just like a doll. Doll is the... You find, you sometimes find in store, storefront of big mercantile firm, there is nice girl standing with dress. So that is *kuhakam*, illusion. That is illusion. Those who know, "Oh, it is a doll." Similarly, that is the difference between a man in knowledge and man in ignorance. They are accepting this material doll as reality. That is materialism. And those who are in knowledge, they know, "No, it is doll." The reality is different. So *sada nirasta*, there is no, *kuhakam*, that doll illusion is not there. *Sada nirasta kuhakam.*

*satyam param*—the Supreme Truth

Therefore we are teaching them Srimad-Bhagavatam, *satyam param dhimahi*, the ultimate truth. They do not know what is *satyam.* This is the movement, to give them education to understand what is the Absolute Truth, *Satyam param dhimahi*, to each them how to behave in life, how to become purified in life. This is very scientific movement. If anyone wants actually to become sura, the perfect man, they must join this Kṛṣṇa consciousness movement. Then his life will be successful.



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## Appendix 1

### Suggestions for Learning Verses

(This is an excerpt from the *Vaisnava Verse Book* by Rohininandana dasa)

- Listen carefully in class whenever a speaker quotes a verse.
- Try to learn the daily *Srimad-Bhagavatam* verse as it is being recited. (“We should get all of these verses [of SB!] by heart.” LA14.4.73)
- Or try to learn the meaning of (some of) the Sanskrit words when the English synonyms are being chanted, and so increase your vocabulary.
- Regularly listen to the tapes of Srila Prabhupada and note when and how he quotes the verses.
- Go over the verses you know already, like the *Gurvastaka* prayers—they are all great verses for preaching. (How many devotees know the meaning of each word of *samsara davanalalidha...?*)
- Try to learn verses at a regular time every day.
- By regularly applying ourselves, even for a few minutes every day, a taste will be experienced which increases step by step. If we give up our regular practice, this taste may dim (the same point applies to reading Srila Prabhupada’s books).
- It may be easier to learn verses together with other devotees.
- Use the verses you already know whenever you get the chance.
- Remember that Kṛṣṇa is the source of memory, so we have an unlimited capacity to remember verses!
- Try to enter the meaning of the verse and allow it to affect your life (instead of a superficial, parrot-like remembrance.)
- Drill yourself to think of a topic and immediately think of relevant verses.
- Work towards a point when **all** your verses are readily available like this.
- When you come across a verse in your reading or hearing that you would like to be familiar with to learn, make a note of it, recite it a few times, and note different contexts it could be used in.
- Learn a few verses well rather than many verses scantily.
- Learn the synonyms so that as you recite a verse you can clearly picture its meaning in your mind.
- Practice quoting the relevant part of a verse, instead of having to wade through the other words and lines to reach the part you wish to quote.
- When you quote a verse, do it loudly, clearly, slowly and meditate upon it, instead of perhaps quickly blurting it out while thinking of the next point.
- Try to make thinking about and reciting verses part of your way of life.







## Appendix 2

### Quotes from Srila Prabhupada



#### Lesson 1

#### Learn It by Heart

So we should try to learn, get it by heart, at least one sloka, two slokas in a week. And if we chant that... Just like you are chanting so many songs, similarly, if we chant one or two verses of Srimad-Bhagavatam, that will make you very quickly advanced for spiritual realization. We are therefore taking so much trouble to get this transliteration, the meaning, so that the reader may take advanced step, full advantage of the mantra. It is not that to show some scholarship, that "I know so much Sanskrit." No. It is just offered with humility to learn the mantra because one who will chant the mantra... They are all transcendental vibration. Just Hare Krsna mantra... This is maha-mantra, but they are also mantras, all the verses from Bhagavad-gita, Srimad-Bhagavatam, spoken by Krsna, spoken by... Bhagavata also, spoken by Krsna. Vyasadeva is incarnation of Krsna. They're also mantras, infallible instructions. So try to get it by heart, chanting. Either you chant by seeing the book or get it by heart, it is all the same. But try to chant one, two slokas daily. Chant.

/.../ You read the transliteration. The thing is hearing the meter and repeat. That's all. The writing is already there, transliteration. Simply you have to hear the written. Just like you have chanted so many verses, songs, by hearing. The hearing is very important. A child learns another language simply by hearing, pronunciation, hearing. That is natural. If we hear one thing repeatedly, you will learn. You will learn. So one has to hear little attentively. Then it will be easy. There is no difficulty. Just like you are singing our song in tune, (sings) samsara davanala lidha loka. This is by hearing. So simply you have to hear. Therefore whole Vedic sastra is called sruti. It is a process of hearing.

/.../ So you have to study like that. So many slokas, I am taking so much labor. If you do not read it carefully... It is not for that I am making business, for selling only, and not for my students. You must all read like this, practice. Why so much trouble is being taken, word to word meaning and then transliteration? If you chant this mantra, that vibration will cleanse the atmosphere. And wherever you go, in any part of the world, if you can chant this mantra, oh, you'll be received like God. It is so nice. And in India he'll actually receive like Gods if you chant this mantra. They will so offer their respects, so many. Veda-mantra. Next chant. (another devotee recites verse) Very good. Next, next. Bhanu prabhu (Bhanu recites) Thank you very much. He has pronounced very nicely. So he will teach you. Yes. Next. (another devotee recites verse) Very good. (another devotee recites verse) Very good. Yes. In this way, each one of you, you chant and others will follow. Then one or two days, you get the sloka by heart. You can chant. It is not difficult. Now read the word meanings and translation. (lecture on SB 2.9.1, 20/04/1972, Tokyo)



Quotations from the Vākyanātha

Chapter I

Chapter I  
Vākyanātha

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## Lesson 2

### Gouru Means Cow

... because it is not your language. So sometime it appears broken. Just like guru. Sometimes you say "goru." "Goru" means cow, and "guru" means spiritual master. So the difference of meaning is vast. (chuckling) The spiritual master is not a cow. Or a bull. (laughs) But sometimes they... Because it is not your language... But that doesn't matter. Because bhavagrahi janardana. Krsna is within you. He knows what you want to chant. Therefore He takes the meaning of guru and not goru, even it is spoken as goru. That doesn't matter. Bhavagrahi janardana. He, Krsna, knows that what you are actually... Just like I know that although you are speaking guru as goru, I don't take offense because I know that your desire is something else.

I do not protest. (laughter) That "You are addressing me goru. I am not goru." (laughter) So that is not a fault. Similarly, it is said that yasmin prati-sloka abaddhavaty. If somebody does not know how to spell, how to say, but his idea is there, abaddhavaty api, because he wants to chant the holy name of the Supreme Lord, namani anantasya, ananta... Ananta means the unlimited. His name is being chanted. Namani anantasya yaso'nkitani. And His glorification is being done. The effect is srnvanti gayanti grnanti sadha... Those who are actually advanced transcendentalists, they'll appreciate: "Oh, how nicely they are doing. How nicely." Although there is broken language of goru instead of guru, that will be appreciated. (excerpt from Śrīla Prabhupāda's lecture on SB 1.5.11, 10/6/1969)



## Lesson 3

### The Examination

One day, Śrīla Prabhupāda was sitting on the *vyāsasāna*. He became very upset, and speaking loudly, described how he had gone through all the trouble to include the Sanskrit *śloka*s and transliterations in the *Śrīmad-Bhāgavatam* but the devotees were neither showing any interest nor learning the correct Sanskrit pronunciation. In short they were ignoring the Sanskrit he had placed within his books. He became adamant and said that from now on everyone in ISKCON must learn to pronounce correctly and understand the Sanskrit *śloka*s.

For the next three weeks, every morning in *Śrīmad-Bhāgavatam* class, he called upon each devotee, requesting us to chant the *śloka*s aloud. The thing that made it unique was that Prabhupāda would take ten or fifteen minutes with one person and personally teach him how to pronounce every single Sanskrit syllable in the *śloka*. In that way Prabhupāda went around the temple room and personally taught the seven or eight people every day. We were studying the Second Canto, "Answers Citing the Lord's Version," and I remember, even to this day, the *śloka*s which Śrīla Prabhupāda drilled into us intensely day after day. In fact, we would all get tortured by Pradyumna during the day so that the next morning we would not be embarrassed. We were finally able to correctly chant the *śloka*s in that chapter.

Before Prabhupāda left, he announced that there would be a final exam in the temple room. All of us came at class time and Prabhupāda called on each devotee to recite the entire chapter in Sanskrit. Then Prabhupāda went through all the trouble to make corrections and explain how we did. This went on for hours, and he told each of us whether our recitation was good or more work had to be done. Somehow I was last, because I was sitting on the side opposite the



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vyāsāṇa: so when everyone had spoken, I took my turn. I recited the whole chapter. Then Prabhupāda looked at me and said, "First prize." (Tokyo 1972, recalled by Śatadhanya Prabhu)



#### Lesson 4

##### I Was Just Thinking...

Dear Pradyumna,

Your teaching of Sanskrit pronunciation has been very much successful. I was just thinking of teaching our students the pronunciation of the Sanskrit verses in the Bhagavad-gita, Srimad-Bhagavatam, etc. and by Kṛṣṇa's will you have already begun this. It will be a great help for me if the students are taught to pronounce in Sanskrit vibration. It will be another effect of transcendental sound vibration.

But we should always remember that our aim is spiritual realization, so in such classes in the beginning there must be kirtana and at the end also there must be kirtana. And they should not only pronounce the verses, but they should also understand the meaning and purport of each verse, then it will be grand success. (letter to Pradyumna, 5/4/70)



#### Lesson 5

##### A New Generation

So we want to create a new generation in your country so that in the future there'll be fluent speakers in Srimad-Bhagavatam and preach all over the country, and your country will be saved. This is our program. We have come here, not to exploit your country, but to give you something substantial. This is Kṛṣṇa consciousness movement.

So read Bhagavatam, pronounce the verses very nicely. Therefore we're repeating. You hear the records and try to repeat. Simply by chanting the mantra, you'll be purified. Simply by chant... Even you do not understand a single word of it, simply if you chant, this vibration has got such power. Sṛvātām sva kathah kṛṣṇa puṇya śravaṇa kīrtana. If you simply chant and vibrate this verse, these verses, these slokas, it is puṇya śravaṇa kīrtana. (lecture on SB 1.8.22, 14/4/1973)



#### Lesson 6

##### Stop Gossiping

Later, as Śrīla Prabhupāda sat in his quarters, he overheard Upendra gossiping in the adjoining room. Prabhupāda called for Upendra, who entered, shamefaced.

"You were laughing?"

"Yes."

"Gossiping?"



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...of the ...

### Lesson 1

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### Lesson 2

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### Lesson 3

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Upendra responded coyly, "Is talking about other devotees gossiping, Śrīla Prabhupāda?"

"Yes."

"Yes, I was gossiping."

Prabhupāda was concerned for his disciple's well-being. Again he chastised Upendra. "This devotee, that devotee! Life is short. Do not waste your time uselessly!"

Prabhupāda directed Upendra to get a copy of *Śrīmad-Bhāgavatam* from the book shelf and read.

"When two devotees come together, they should discuss *Śrīmad-Bhāgavatam*." Prabhupāda was speaking more softly now. "Do you remember when you used to memorize the *Bhāgavatam* verses—'*om namo bhāgavate vāsudevāya...*'?"

Upendra offered an excuse. Oh, Śrīla Prabhupāda, my mind is so lazy."

Prabhupāda didn't agree. "No, you're not lazy—you're just misdirecting your energies."

Before Upendra left the room, Prabhupāda spoke at length about the debilitating effects of *prajalpa*, mundane talk, on a devotee's spiritual progress. He asked that Upendra repeat the instructions to those devotees with whom he had just spoken so frivolously, and requested him to once again take up learning Sanskrit verses. (*The Great Transcendental Adventure*, by Kurma dasa)











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